

## Außerlesener Paduanen und Galliarden Erster Theil.

Darinn 24. liebliche Paduanen und auch so viel Galliarden zu fünff Stimmen auff allerley Instrumenten / und insonderheit auf Fiolen zu gebrauchen / verfasst.

Hiebevornie in Truck außgegangen / jetzt aber allen der edlen Music Liebhabern (so den Text nicht brauchen) zu Nutz und Frommen colligirt / und mit Verlegung an Tag gegeben /

Durch  
Zachariam Füllsack und Christian Hildebrandt /  
eines Erbaren Raths der löblichen Statt Hamburg bestellte  
Instrumentisten.

1607  
Hamburg / bey Philip von Ohr

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# 1a. Paduana

Melchior Borchgrevinck

5

10

15

20

This musical score is for the Bass line of a Paduana. It is written in a single system with a bass clef and a key signature of one flat (B-flat). The time signature is 3/4. The piece consists of 24 measures. Measure numbers 5, 10, 15, and 20 are indicated above the staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). The piece concludes with a double bar line and repeat dots.

# 1b. Galliard

Jacob Praetorius

5

10

15

20

This musical score is for the Bass line of a Galliard. It is written in a single system with a bass clef and a key signature of one flat (B-flat). The time signature is 3/2. The piece consists of 24 measures. Measure numbers 5, 10, 15, and 20 are indicated above the staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). The piece concludes with a double bar line and repeat dots.

## 2a. Paduana

William Brade

5

10

15

20

25

## 2b. Galliard

William Brade

5

10

15

20

### 3a. Paduana

Benedict Greebe

3a. Paduana, Basso part. The score is written in bass clef with a key signature of one flat (B-flat). It consists of 28 measures. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, flats). Measure numbers 5, 10, 15, and 20 are indicated above the staff. The piece concludes with a double bar line and repeat dots.

### 3b. Galliard

Benedict Greebe

3b. Galliard, Basso part. The score is written in bass clef with a key signature of one flat (B-flat) and a 3/2 time signature. It consists of 20 measures. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, flats). Measure numbers 5, 10, 15, and 20 are indicated above the staff. The piece concludes with a double bar line and repeat dots.

## 4a. Paduana

Melchior Borchgrevinck

5

10

15

20

## 4b. Galliard

Melchior Borchgrevinck

5

10

15

20

25

## 5a. Paduana

Peter Philips

5

10

15

20

25

## 5b. Galliard

(Peter Philips)



## 6a. Paduana

William Brade



## 6b. Galliard

William Brade



## 7a. Paduana

Anonymus

5

10

15

20

Musical score for 7a. Paduana, Bass line. The score consists of six staves of music in bass clef, 3/4 time signature. The key signature has one flat (B-flat). The music is written in a single line. The first staff starts with a repeat sign. The second staff has a measure rest of 5. The third staff has a measure rest of 10. The fourth staff has a measure rest of 15. The fifth staff has a measure rest of 20. The sixth staff ends with a double bar line and repeat sign.

## 7b. Galliard

Anonymus

5

10

15

20

25

30

Musical score for 7b. Galliard, Bass line. The score consists of five staves of music in bass clef, 3/2 time signature. The key signature has one flat (B-flat). The music is written in a single line. The first staff starts with a repeat sign. The second staff has a measure rest of 5. The third staff has a measure rest of 10. The fourth staff has a measure rest of 15. The fifth staff has a measure rest of 20. The sixth staff has a measure rest of 25. The seventh staff has a measure rest of 30. The eighth staff ends with a double bar line and repeat sign.

## 8a. Paduana

Thomas Mons

8a. Paduana by Thomas Mons. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The piece consists of 32 measures. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and repeat signs. Measure numbers 5, 10, 15, 20, 25, and 30 are indicated above the staff.

## 8b. Galliard

Jacob Praetorius

8b. Galliard by Jacob Praetorius. The score is written in bass clef with a key signature of one flat (B-flat) and a 3/2 time signature. The piece consists of 32 measures. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and repeat signs. Measure numbers 5, 10, 15, 20, 25, and 30 are indicated above the staff.

## 9a. Paduana

William Brade

5 10 15 20 25

## 9b. Galliard

William Brade

5 10 15 20

10a. Paduana

William Brade

5

10

15

20

25

This musical score is for the Basso part of the Paduana. It is written in bass clef with a key signature of one flat (B-flat). The time signature is common time (C). The piece consists of 28 measures. The notation includes various note values (half, quarter, eighth, and sixteenth notes), rests, and repeat signs. Measure numbers 5, 10, 15, 20, and 25 are indicated at the start of their respective lines.

10b. Galliard

William Brade

5

10

15

20

This musical score is for the Basso part of the Galliard. It is written in bass clef with a key signature of one flat (B-flat). The time signature is 3/2. The piece consists of 20 measures. The notation includes various note values (half, quarter, eighth, and sixteenth notes), rests, and repeat signs. Measure numbers 5, 10, 15, and 20 are indicated at the start of their respective lines.

## 11a. Paduana

William Brade

5

10

15

20

25

30

## 11b. Galliard

William Brade

5

10

15

20

## 12a. Paduana

Matthias Mercker

12a. Paduana, Basso part. The score is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). The piece consists of 24 measures, divided into six systems of four measures each. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and repeat signs. Measure numbers 5, 10, 15, and 20 are indicated above the staff. The piece concludes with a double bar line and repeat dots.

## 12b. Galliard

(Matthias Mercker)

12b. Galliard, Basso part. The score is written in bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The piece consists of 24 measures, divided into five systems of four measures each. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and repeat signs. Measure numbers 5, 10, 15, and 20 are indicated above the staff. The piece concludes with a double bar line and repeat dots.

## 13a. Paduana

William Brade

5

10

15

20

25

## 13b. Galliard

William Brade

5

10

15

20

25

30

14a. Paduana

Johann Sommer



14b. Galliard

James Harding



15a. Paduana

Anonymus



## 15b. Galliard

Anonymus



## 16a. Paduana («The Image of Melancholly»)

Antony Holborne



## 16b. Galliard («Ecce quam bonum»)

Antony Holborne



17a. Paduana

Anonymus



17b. Galliard

Thomas Mons



## 18a. Paduana (»Susanne un jour«)

Johann Sommer

5

10

15

20

25

30

## 18b. Galliard

John Dowland

5

10

15

20

19a. Paduana (»Patiencia«)

Antony Holborne

5

10

15

20

25

This musical score is for the Basso part of the Paduana 'Patiencia' by Antony Holborne. It is written in bass clef with a key signature of one flat (B-flat). The piece consists of 25 measures. The notation includes various note values (half, quarter, eighth, and sixteenth notes), rests, and repeat signs. Measure numbers 5, 10, 15, 20, and 25 are indicated at the start of their respective lines.

19b. Galliard (»Hermoza«)

Antony Holborne

5

10

15

20

This musical score is for the Basso part of the Galliard 'Hermoza' by Antony Holborne. It is written in bass clef with a key signature of one flat (B-flat) and a 3/2 time signature. The piece consists of 20 measures. The notation includes various note values (half, quarter, eighth, and sixteenth notes), rests, and repeat signs. Measure numbers 5, 10, 15, and 20 are indicated at the start of their respective lines.

## 20a. Paduana

William Brade

5

10

15

20

## 20b. Galliard

William Brade

5

10

15

20

25

21a. Paduana

Edward Johnson



21b. Galliard

Johann Sommer



## 22a. Paduana

Johann Sommer



## 22b. Galliard

Johann Sommer



## 23a. Paduana

William Brade



## 23b. Galliard

William Brade

5 10 15 20

Musical score for Galliard 23b by William Brade, Bass clef, 3/2 time signature. The score consists of five staves. The first staff contains measures 1-4. The second staff contains measures 5-8, with a repeat sign at the end. The third staff contains measures 9-12, with a repeat sign at the end. The fourth staff contains measures 13-16, with a repeat sign at the end. The fifth staff contains measures 17-20, with a repeat sign at the end.

## 24a. Paduana

Johann Sommer

5 10 15 20

Musical score for Paduana 24a by Johann Sommer, Bass clef, 3/4 time signature. The score consists of five staves. The first staff contains measures 1-4. The second staff contains measures 5-8, with a repeat sign at the end. The third staff contains measures 9-12, with a repeat sign at the end. The fourth staff contains measures 13-16, with a repeat sign at the end. The fifth staff contains measures 17-20, with a repeat sign at the end.

## 24b. Galliard

(Johann Sommer)

5

10

15

20

The musical score is written in bass clef with a key signature of two sharps (F# and C#) and a 3/2 time signature. It consists of four staves of music. The first staff contains measures 1 through 5, with a fermata over the final measure. The second staff contains measures 6 through 10, with a repeat sign at the beginning of measure 6. The third staff contains measures 11 through 15, with a repeat sign at the beginning of measure 11. The fourth staff contains measures 16 through 20, with a repeat sign at the beginning of measure 16 and a final double bar line at the end of measure 20.